MOON

it

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The Feedback Assimilators

* * *

REPORT FROM THE UNDERMOON

REALITY MAY BE DEFINED IN TWO WAYS: 1) THE BOURGEOIS DEFINITION REALITY IS THE CONSENSUS OPINION OF WHAT IS GOING ON OUT THERE — BUT THE REVOLUTIONARY DEFINITION (2) — REALITY IS THE SUM TOTAL OF ALL POSSIBILITIES. THE SECOND FOLLOWS ON THE FIRST BUT IS UNWELCOME BY THE BOURGEOISIE
AND IS THEREFORE REJECTED BY THEM!

ON JULY 21 [illegible]

[illegible]

Alex Gross

THIS [illegible]

[illegible]

The Squatters

▲ ▲ ▲

[illegible]

Bradley Martin

Dear IT

Your last issue was great. [illegible]

[illegible]

[illegible]
[illegible]
[illegible]

QUIDEAL

Hi we need money. As usual. With which to beat the heat. Police Universe attempt to fold IT has failed temporarily but we all know how they keep coming back. Is the clap, so alms, alms to alms. Give no-one freed. Buy our goods

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●

SOME OF IT is an anthology of the past 2½ years of IT. It is 8 x 11, 180 pages, bound in Melinex. Words by William Burroughs (plus an introduction written specially for the book), Tom McGrath, Bradley Martin, Jean Jacques Lebel, Claes Oldenburg, Alex Trocchi, Julie Felix, Allen Ginsberg, Adrian Mitchell, Morton Feldman, Miles, Elizabeth, Courtney Tulloch, Antonin Artaud, Jean Paul Sartre, Emile Henry, Peter Brook, Charles Marowitz, The Living Theater, Haley Roy Chowdhury, Carl Weissner, Brion Gysin, Jeff Nuttall, John Michell, Pete Townshend, Sid Rawle, Nathaniel Tarn, Kevin Ayers, Maharishi Mahesh Yogi, Jakov Lind, Jim Dallas, Bill Levy, John Hopkins, John Peel, Hermine Demoriane, El Hago, Dan Greer, Alex Gross, Philip Lamantia, Michael Chapman, Buckminster Fuller, Tuli Kupferberg, Julian Beck, Simon Vinkenoog, Michael McClure, David Allen, John Esam, others. Graphics, in colour, by Mal Dean, Mike English, Mark Mahoney, Graham Keen, David Larcher. Also Abbridge, more. £1

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IN chapter fourteen of 2001 A Space Odyssey a novel based on the film by Arthur C Clarke and Stanley Kubrick (1968) — it is entitled 'The Listeners' — Deep Space Monitor 79 drifts 'among the tangled orbits of the asteroids', the product of American, British and Russian theorists and technicians and a signal that space time recording events and psychologising them have changed — as if we did not know — since the Seventeenth Century

A delicate spider's web of antennae sampled the passing waves of radio noise — the ceaseless crackle and hiss of what Pascal, in a less sophisticated age, had naively called the 'silence of infinite space'. Radiation detectors noted and analysed incoming cosmic rays from the Galaxy and points beyond; neutron and X-ray telescopes kept watch on the strange stars that no human eye would ever see; magnetometers observed the gusts and hurricanes of the solar winds, as the Sun breathed million-mile-an-hour blasts of tenuous plasma into the faces of its circling children. All these things, and many others, were patiently noted by Deep Space Monitor 79 and recorded in its crystalline memory.

Science fiction writers too frequently write as if they were threatening us with language and distance as forms of their own power fiction, or as if they were trying to cosy the unknown up with their spider's webs, crackle and hiss, and paternalist images of the Sun and its kids. Sometimes the language is startling in its forcible familiarity: in the BBC's THE VIOLENT UNIVERSE feature on April 17 we were told of 'listening' the universe and taking its temperature. Familiarity might well breed the contempt with which the space age treats space — as a field of power, profitability and colonisation, the new area of exploitation which replaces Asia, America and Africa, the new frontier which replaces the West, Californian gold mines and John Kennedy's Frontier fictions of reassurance to Americans.

[illegible]

ERIC MOTTRAM, lecturer in American literature & lecturer in the Institute of U.S. Studies at the University of London King's College, gave the talk transcribed below at the Drury Lane Arts Lab recently. He explains: 'This is quite simply an attempt to put together into a single field of mobile information sources which go to make up the possible model of our life within the cosmos on earth. It is bound to be a complex mosaic of materials but I think the interconnections are more important than the details. It is the kind of model rather than its definitiveness that I am concerned with. It includes references to science fiction, the Situationist International, McLuhan, cosmic and biological clocks, languages of time and space, psychological states of time and space, documentation, the invention of clocks, the place of Immanuel Velikovsky and Wilhelm Reich, ideas of entropy and the Second Law of Thermodynamics, the theory of relativity, and Alfred Korzybski's 'Science & Sanity' and a few suggestions about REM periods in sleep. There are no conclusions except that it follows from the mosaic of information that linear thinking and linear structures are misleading and authoritarian like everything else. One day this talk is also exhausted — that is it concerns the control of energy. All the information I mention is available in books and articles. I am just making myself the synthesiser of what I seem to need for a decent model of where we are in limiting the information to [illegible]

I would only draw attention to the fact that this is a revolutionary anti-authoritarian act [illegible]

[illegible]

[illegible]

...dying of information (Up Against The Wall Street Journal)

[illegible]

Cont next issue Eric Mottram

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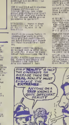
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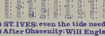

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- ✪ Green Beetle Dope Scare
- ✪ The Poet and the Cksckr
- ✪ GOD ON WHEELS

TUCSON, ARIZ. [illegible]

[illegible]

[illegible]

NIRVANA [illegible]

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FREE RADIO—THE BRAIN POLICE ARE WINNING

PERHAPS the biggest factor in promoting, and [illegible] getting possible and potential buyers to hear it. The record industry [illegible] everything going for it: the best recording studios, some of the best producers and recording engineers, the best [illegible] and [illegible] substantial [illegible] of every stage of the record business [illegible] every [illegible] public [illegible] could possibly [illegible] EXCEPT THE MOST IMPORTANT FACTOR OF ALL. A MEDIUM WITH WHICH THOSE OF US WHO BUY RECORDS COULD GET A FAIR CHANCE TO SAMPLE WHAT'S AVAILABLE FOR US TO BUY.

[illegible] you think? No such [illegible].

At the moment the only [illegible] Radio is the most [illegible] of [illegible] the BBC and Radio Luxembourg. The former [illegible] Radio One [illegible] to the principle that [illegible] the population wants to hear [illegible] Desert Island Discs and Pick of the Pops [illegible]

The [illegible] is based on the sales of [illegible] about the country [illegible] Van Lyne was badly [illegible] Dr John and the Floyd would [illegible] The reason [illegible] a company [illegible] progressive albums [illegible] the charts. Not only record companies [illegible] in this practice but managers, agents and pluggers [illegible] the best of them [illegible]

This is not so much [illegible] practice anyway, when you realise that the BBC stick so rigidly to the charts and certainly the only way to get them to play a record is to show a copy of one of the trade charts [illegible] Otherwise you'll have to organise several hundred [illegible] young

[illegible] whereas [illegible] bit of algebra the last thing you want to do [illegible] card to Radio One. So that [illegible]

The BBC then [illegible] records that they are going to heavily plug each week [illegible] John Peel, Pete Drummond [illegible] Top Gear plays records by [illegible] things might happen. The whole radio thing is that there are [illegible] TV years ago [illegible] the gold watch. I still believe that radio is an infinitely more ex[illegible]

[illegible] because, [illegible] more participation by the [illegible] You have to [illegible]

[illegible] It seems that [illegible] because television [illegible] The [illegible] with the [illegible] acceptance because [illegible] GROSS so grotesque [illegible] yet they [illegible]

And so you have [illegible] being spent every [illegible] the [illegible] that radio and TV is really [illegible] news medium [illegible] many people have been [illegible] Twenty [illegible] people went to a [illegible] in Cambridge [illegible] sunshine? Quite apart from the musical angle there are [illegible] ways that radio could be used socially. Peel speaks again: "There is so much that could be done with radio [illegible] community [illegible] I can't do it because I don't have the opportunity or the ability. The only person who used radio as it should be

[illegible] alternatives.

[illegible] Radio [illegible] Peel is obviously doing [illegible] Top Gear was [illegible] afternoon [illegible] Peel [illegible] George and [illegible] the public hearing the right [illegible] Free Radio [illegible] try to make people aware [illegible] situation is now [illegible] (they didn't CONTROL all [illegible] in the Bovver Boys)

The journals and newsletters of the two most powerful campaigns, The National Commercial Radio Movement, 49 Welby House, Hazellville Road, London N19, and the Free Radio Campaign, 23 Kingsley Gardens, Hornchurch, Essex, are as haphazard and as enthusiastic as the first few editions of IT and they are concerned with exactly the same basic thing, FREEDOM. Now my colleagues on the editorial side of IT and certainly those in the straight press, may well disagree with my concern that a variety of radio stations should exist in Britain. But they are ignoring the fact that radio is a far more important medium, in many ways, than the press. In the last few weeks we have [illegible]

them that they concerned little efforts [illegible] an alternative media with an [illegible] audience of several hundred times that of IT's present [illegible] (and a potential one of far more) [illegible] developed a social tongue as well as a [illegible] In America, which is a sociologically fucked-up nation by any standards, at least they have a vast choice of radio programmes, many of them financed by the listeners directly, which represent a freedom we do not have. [illegible] WANT [illegible] [illegible] are we going to be in 20 years [illegible]

[illegible] Free Radio movement badly need support if they are going [illegible] In the [illegible] the record companies ought to [illegible] particularly the independent [illegible] to help [illegible] by writing to our local MPs & [illegible] by supporting the [illegible] Rally at Trafalgar Sq [illegible] on Sunday August [illegible] and ask for details [illegible]

Mark

BLUEPRINT FOR FREE RADIO

[illegible] The BBC [illegible]

[illegible]

The BBC [illegible]

[illegible] the BBC [illegible] The Commercial [illegible] service because the public [illegible]

[illegible] Commercial [illegible] broadcasting.

[illegible]

[illegible] the BBC [illegible]

[illegible] advertisement broadcast [illegible]

[illegible]

any person or organisation.

The licence should be renewable over a suggested period of five years [illegible] the licence [illegible] to broadcast for [illegible] reasons. The council should have power to [illegible] machinery.

The [illegible] the UK [illegible] "The network of VHF [illegible] VHF [illegible] Medium Frequency [illegible] VHF [illegible]

The NCFR [illegible] programme [illegible] 200 metres [illegible] VHF [illegible]

[illegible] VHF [illegible] Medium [illegible]

"This would [illegible] independent [illegible] stations.

[illegible] BBC had [illegible] 247 metres [illegible]

The NCFR [illegible] international discussions and [illegible] UK [illegible] BBC [illegible] country.

[illegible]

"The VHF Band [illegible] between channel 36 & channel 56 [illegible] broadcasting [illegible] UK [illegible] UHF"

are practised and broadcast by private organisations representing different [illegible] political [illegible] An association [illegible] must have at least 10,000 members [illegible] capable of producing all categories of radio, and be non profit making [illegible] advertising is allowed for 10 minutes a day [illegible] necessary [illegible]

[illegible] British Roman Catholic [illegible] Catholic [illegible] is only one of the many [illegible]

[illegible] of most of [illegible]

The British [illegible] freedom [illegible] radio stations [illegible] has been [illegible] territory. Not that [illegible] I am telling you that [illegible] your radio [illegible] and say something.

Doug Crawford

FREE RADIO—THE BRAIN POLICE ARE LOSING

WHEN RADIO CAROLINE MYSTERIOUSLY went off [illegible] a year ago [illegible] Pirate [illegible] original [illegible] projects [illegible]

Radio Veronica [illegible] ship [illegible]

Until [illegible] station [illegible] Radio Veronica [illegible] library [illegible] programming [illegible] commercial pop radio for the Netherlands.

Eddy Becker [illegible] DJ [illegible] work for the National radio [illegible] Veronica programme. Here [illegible] tradition [illegible] other departments [illegible] Advertisers [illegible] programme [illegible] sponsored shows. I think many English DJs are now more popular because they're respectable [illegible] and promoters are [illegible] good work as when they were Pirates.

The Dutch Government has not [illegible] the Marine Offences [illegible] Bill [illegible] Veronica [illegible] Pirate [illegible] British.

The Netherlands [illegible]

[illegible] programmes

RADIO ANDORRA THE BLUEPRINT IN ACTION

FIRST UNDERGROUND ROCK STATION

The [illegible] of Radio Andorra [illegible] England by [illegible] Terry Yason, Hugh [illegible] August [illegible] The station will run seven days a week [illegible] the first underground rock [illegible] England [illegible] Terry Yason and Hugh [illegible] by John Peel and Mark Farren.

POLICY

[illegible] Terry Yason [illegible]

WHO'S DOING WHAT

Hugh [illegible] Terry Yason [illegible] Terry Yason [illegible] Stones [illegible] Open News Service [illegible]

TECHNICAL

Radio Andorra [illegible] 428 metres on the medium waveband. The reception of Radio Andorra will be slightly [illegible] audience of [illegible] 100,000

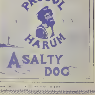
Every once in a while pop music comes up with a classic album this is one of them

PROCOL HARUM

A SALTY DOG

EMI

[illegible] SLRZ 1009

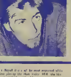


AFTER LAST WEEK'S MUSIC COMIX

THE REAL JOHN MAYALL

MAYALL'S [illegible] blues [illegible] John Mayall [illegible] Mayall [illegible] Fifth Estate [illegible]

[illegible] Fifth Estate is a member of the Underground Press Syndicate (UPS) and as Rolling Stone, the only [illegible] magazine to exclusively feature American music [illegible] the American [illegible] UPS papers in America [illegible] keep you [illegible] what's happening on the global rock scene.



Photos A. Cook

John Mayall is one of the most respected white musicians playing the blues today. While the likes are popular [illegible] many people [illegible] the good copyists and technically proficient [illegible] few regarded as creative performers.

Mayall, who has been playing the blues since 1953, has released seven albums. He is serious about the music [illegible] no longer interested in performing good imitations of black bluesmen. Instead, he has developed a personal and unique style.

Besides developing his own blues style, Mayall is concerned about the lack of interest in the great original black bluesmen still performing.

He will be starting his own label to produce and make available the work of talent that is going under-noticed.

As Mayall sees himself as a perpetuator of serious and original blues, the label will be called Lemade.

Mayall recently appeared at the Grande Ballroom in Detroit and agreed to a Fifth Estate interview.

FE: How is [illegible] Grande?

M: Oh [illegible].

FE: Do you remember the first time you were in Detroit two years ago on a Tuesday?

M: That was a good night [illegible] was a good thing that happened [illegible] what it was. The same happened at the [illegible] people [illegible] [illegible]

[illegible] good [illegible] Then [illegible] happening [illegible]

If you [illegible] Grande [illegible] play [illegible] people [illegible]

[illegible]

FE: [illegible] have [illegible]

M: [illegible] Eddy [illegible] [illegible] problem [illegible] know [illegible] They'd like [illegible] everyone [illegible] has [illegible]

FE: Do you get [illegible] playing [illegible] road?

M: Only [illegible] play [illegible] really [illegible] yourself [illegible] really [illegible] trying what you want to say [illegible] Playing on the road [illegible] see what [illegible] play [illegible] the free and [illegible] playing [illegible] where [illegible] decided upon beforehand. It's all spontaneous.

FE: Do you find any difference in audiences in different cities?

M: It's something you wouldn't know in advance. It really depends on the [illegible] whether or not you can communicate with the audience, which would automatically make you play better and make the audience better and make everything fine. It's really something you'd know in advance.

FE: Does an audience try to mold the group to what they think they should be?

M: Yeah. They start from the beginning thinking in terms of groups. And some have fixed ideas about what makes the music.

FE: What effect does an audience have on a band getting together? Can you play with a bad audience?

M: No, you can't really [illegible] good [illegible] get a good sound between you. Then you can make [illegible] great gig because the audience [illegible] audience [illegible] good [illegible] have things that keep you from playing your best [illegible] playing [illegible] that what they're [illegible] they would recognize [illegible] and you'd all have [illegible]

FE: Do you [illegible] jamming with the [illegible]?

M: No, my jamming is just the gigs. I hardly do jam with other people because there's not many people around who can play. They may sound good [illegible] musicians who are good [illegible].

FE: What individual musicians do you like to play with?

M: Almost any Negro bluesman playing [illegible] probably because I would rather [illegible] performers and we'd have a rapport with the audience. It would probably be a very small [illegible] get a good one in a small Negro club. If you know anything about [illegible] you'd know which musicians are good to play with, like Eric Clapton and Peter Green (of Fleetwood Mac), people who are great performers and musicians.

FE: Do you know what Eric Clapton is doing?

M: He's not doing anything [illegible] I'm rather surprised that he came through [illegible] such! Now that he's out of Cream he's just the way he used to be. He's not messed up mentally or physically. The Cream was a big [illegible].

FE: What do you think of all the groups that are freaking up now?

M: [illegible] It shouldn't be [illegible] They [illegible] groups. They [illegible]

FE: [illegible] you stopped using horns [illegible]?

M: Yes [illegible] would draw [illegible] John Lee Hooker [illegible] and Freddy Hubbard on [illegible] a big [illegible] band [illegible] How are you going to be [illegible] John Lee Hooker if everyone is going [illegible] there?

FE: What do you think of the early blues men who are still playing today?

M: They had Bukka White, Son House and Skip James [illegible] Folk-Blues Festival in England. Son House was the big success [illegible] of the three of them. To me he was the most dramatic and looked the oldest. It was [illegible] Skip James was really fantastic but he wasn't as obviously [illegible]. People just don't go for the music [illegible] they go for other things.

FE: When you're traveling, do you have time to go hear blues?

M: Depends on what's happening. Sometimes I've gone and played with people like Otis Rush after the gig. It's good to play some [illegible] with a proper audience [illegible].

FE: What do you think when black blues artists are playing with small seemingly shoddy amplifiers and [illegible] the [illegible] all these amplifiers that [illegible] play?

M: They don't need more than that. That's the whole point, see? People like Freddy King wouldn't play on an amplifier that he didn't like. If he's got a small one that's what it should be. A small amp with a good tone for playing quietly so that you can hear it, you know. That's what it should be.

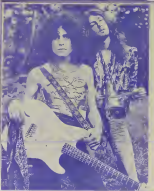
Volume isn't really necessary for a true appreciation of [illegible] the music you learn to [illegible] That's what [illegible] is supposed [illegible] form of communicating.

FE: Are you thinking of doing any producing?

M: Yes, I'm getting my own record label [illegible] Eddy [illegible] is just the type of guy who would have a contract. He should have [illegible] fantastic.

FE: What about the black community and [illegible]?

M: [illegible] the resurgence of the blues in this country, if you were to ask a Negro about it on his side of town, they probably wouldn't be aware of it. Like I asked Magic Sam (black bluesman) [illegible] he was raving about the solo on the Blues Breakers album with Eric playing guitar. He was saying [illegible] was fantastic guitar [illegible] with you? What's he doing now? He didn't know that Eric joined Cream, he'd never heard of the Cream. That's the way it is, they have [illegible] bands [illegible] to the [illegible]



King of the Rumbling Spires

Tyrannosaurus Rex

RELEASED JULY 25TH.

REGAL ZONOPHONE

Publishers Lupus/Essex.

John Peel is a liar!

That is [illegible] said [illegible] the face of Dandelion Records were to be [illegible] heaped up [illegible] Dandelion and our other [illegible] capitalist enterprise [illegible] should go to the artists not to Clive nor myself. We [illegible] to record people [illegible] At the moment [illegible] Bridget St. John [illegible] (Beau [illegible]) Principal Edwards Magic Theatre and [illegible] their records and [illegible] able to record [illegible] of other

First release: TO B WITHOUT A HITCH BRIDGET ST. JOHN [illegible] 1917 REVOLUTION BEAU [illegible]
BALLAD (OF THE BIG GIRL NOW AND THE MERE BOY) PRINCIPAL EDWARDS MAGIC THEATRE [illegible]

CBS

SOUNDS

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[illegible]

FIVE LEAVES LEFT NICK DRAKE Island ILPS 9105

[illegible] WHY DON'T [illegible] ATE SEND US REVIEW COPIES!! [illegible]

LOU DONALDSON SAY IT LOUD Blue Note BST 84299 (Import)

[illegible]

CONTACT HIGH THE GODZ ESP DISC 558 108 FPY

[illegible]

WASA WASA THE EDGAR BROUGHTON BAND Harvest SHVL 757

[illegible]

JOHNNY WINTER CBS 63819 BLACK AND WHITE TONY JOE WHITE Monument SMD 5027

[illegible]

Mark

TOM PAXTON THE THINGS I NOTICE NOW Elektra Stereo EKS74043

[illegible]

Barry O'Toole

A Steve Ace Production

TUCKER ZIMMERMAN

THE RED WIND Moondoo

Regal Zonophone RZ3020

EMI

E M I Records (The Gramophone Co Ltd) E M I House 20 Manchester Square London W1A 1ES

DOORS FILM TRIP

THE PHOTOGRAPHS on this page are stills taken from the new Doors' film FEAST OF FRIENDS. The film has taken over 14 months to produce and was shot at random whilst the Doors travelled all over the world. The film was made by the Doors themselves as directors and producers and camera man Paul Ferrar is a life-long friend of singer Jim Morrison. Not surprisingly the film is heavily based on the exploits of Morrison which should suit Elektra's publicity department rather well!

The film in its edited version is just 40 minutes long and is currently playing to capacity houses at the Cinemathaque Theatre, Sunset Boulevard, Los Angeles, for an indefinite run. Negotiations are, we gather, almost finalised for national distribution in America whether we are likely to see the film ever here is quite another matter.

Morrison as he was

Morrison as he is

MCA MUPS 375 STEREO

MCA RECORDS LIMITED 139 Piccadilly London W1 England

POP ON A SIMMER'S DAY

WHAT HAPPENED TO THE BEAUTIFUL CONCERTS IN THE PARK? I went to two last year and they made me feel good to be alive and in London. Everyone sat around quietly digging the music in the open air: everyone smiled at everyone else and everyone had a good time.

I [illegible] it was difficult to hear the music [illegible]. [illegible] matter [illegible] atmosphere was good enough. Taking [illegible] from the Stones' concert all that has changed. The beautiful idea of free concerts in the park has been taken over by a [illegible] with [illegible] featuring coloured pics etc etc. The result? The park is crowded with people [illegible] about [illegible] like the one I saw at [illegible]. Nobody [illegible] particularly happy [illegible]. One man is [illegible] away [illegible] an ambulance, blood pouring down his face. A group of [illegible] who [illegible] and laughing, [illegible] looks from people [illegible] ENJOYING themselves. Nobody is [illegible]. [illegible] feed you one [illegible] for 2s6d at a Free Concert, ice creams [illegible] at 2s each (small ones at that). [illegible] at 1s each. Sam Cutler gets [illegible] people what to do [illegible] get off the van roof — it [illegible], what you don't get [illegible]. Obviously some form of organisation is needed when 150,000 people gather together [illegible] — [illegible], it was the most [illegible] bunch of people I've ever seen! But need we be addressed as mindless idiots?

[illegible] necessary to publicise the concerts to the extent that they have been this year? Plenty of people got to hear about them last year with practically no publicity whatsoever. A small mention in the music papers is quite enough. [illegible] what's got into you? You are letting the press freaks rule a beautiful thing that you worked your guts out to get off the ground last year.

If you were present on that evening at the last of Roy Guest's Pop Proms, however, your faith in the [illegible] and power of music would have been a thousand [illegible] increased. It was the most incredible concert I've ever been to. Bodast, Chuck Berry and the Who. Half of the audience consisted of [illegible] dressed in the [illegible] pipe trousers, long jackets with velvet collars and [illegible]. When the amazing Chuck Berry came on they went mad. Dancing down the aisles, [illegible] the balcony, [illegible] their hands [illegible] the stage [illegible] the words to every song and [illegible] one had [illegible] them [illegible] the first time we really [illegible] Albert Hall [illegible] EVERY ONE. Even [illegible] the end it ended up [illegible] One of them [illegible] the stage [illegible] "Chuck is a [illegible] you [illegible] people cool it" [illegible] audience and addressed the [illegible] in their own language [illegible] It took people [illegible] FINALLY? When [illegible] going to learn [illegible] English language [illegible] a few words [illegible] people? Anyway [illegible] concert wasn't just a pop concert [illegible] music, showing that you can get [illegible] through music to levels almost [illegible] other form. It showed that there are [illegible] who can cut across the social and other barriers that exist between us all. Chuck Berry does it one way, the Who another. Bodast haven't got there yet.

Sarah

SNIDE

ABSENCE [illegible] Snide [illegible] two days before publication date so we can plan our layout and [illegible]. SuperSnide would [illegible] next week.

MARMALADE RECORDS new promotion [illegible]

[illegible]MINGHAM FREE CONCERT takes place at Cannon Hill Park on Saturday July 19th. Afternoon [illegible] people [illegible] Symphony, Hard Meat, [illegible] Festival.

IN CASE YOU'RE [illegible]

[illegible]

STUART LYON [illegible]

KING CRIMSON [illegible] THAT [illegible]

JOHN PEEL'S DANDELION [illegible]

SORRY [illegible]

NEWMAN [illegible]

IF THE LAST FREE CONCERT [illegible] Fleet Street [illegible] Hertfordshire [illegible] by the popular press.

SUPERGLOVE [illegible]

In the [illegible]

[illegible]

[illegible]

[illegible]

CREEDENCE CLEARWATER REVIVAL
Take a trip into BAYOU COUNTRY (LBS 83261) with the incredible CREEDENCE CLEARWATER REVIVAL

STINK with McKENNA MENDELSON MAINLINE
Buy their latest revolting single —"You better watch out" (LBF 15235)
buy the album — STINK (LBS 83251)
AND THEN STINK

THE FAMOUS JUG BAND present their first historic LP SUNSHINE POSSIBILITIES (LBS 83263)
They are saying what we are all thinking and it's a pity that 51 million in this country couldn't give a damn anyway
Buy the single "The only friend I own" (LBF 15224) and grab a little sunshine

do it to Marmalade Records

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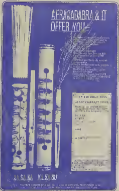
Sweetness

b/w
Incredible 7'07"
version of
'SOMETHING'S COMING'

ATLANTIC

Distributed by Polydor Records



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THE ROLLING STONES

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Honky Tonk Women

45 rpm F12952 DECCA

BLOSSOM TOLD

[illegible]

WHILST starving in Birmingham trying to make ends meet the dreary winter days were cheered up a little by an album called We Are Ever So Clean. The sentiments of the title track I found hard to accept after meeting the gentlemen responsible, a bunch of amiable lunatics known as Blossom Toes.

This little plastic wonder for reasons too strange to bear relating, was listened to several times a day in a small room over a 60 watt Marshall p.a. system and the musical intimacies of it (most of which were appallingly absurd bits of disconnected speech between tracks) have become firmly implanted in my psyche. I therefore get very angry when I note that the record was a flop of vast proportions but perhaps I'm forgetting the fact that it was released about two weeks before the Sgt Pepper album and was therefore steamrollered as EMI deliberately [illegible] into friendly neighbourhood record shops all over the country.

But now, two years afterwards, B Toes have gone through a whole load of changes, all ready to stagger the Pop World once again with their talents. No albums by the Beatles are planned for the next few weeks, so their album 'If Only For A Moment' (Marmalade 608 010) may be allowed to bring to your attention what a fine bunch of creative musicians [illegible] (at least I'll bet that [illegible] you spell [illegible] lovers) these boys are. [illegible] well [illegible] of course that you haven't even heard of them. Although they've been in the game for seven years [illegible] [illegible]

[illegible] With the best [illegible] in the world they came back to London and as Jim Cregan, lead guitarist and [illegible] of the band, said, 'We realised that we [illegible] of new things then play twelve bars [illegible] night long.' They were bought a load of equipment by Marmalade and set to writing songs and eventually recording the second album.

If you get a chance to listen to what was going on in that last album, you'll realise that [illegible] I was, as far as pop music was concerned, way ahead of its time, it's pretty difficult stuff to reproduce on stage. This meant that when they began to feel the need to get out and play live again, they had virtually [illegible] that they could play apart from old [illegible] numbers. So they didn't work for sometime until Giorgio decided quite unnecessarily that it was about time they started their loop and went on the road.

We got a three week tour of Sweden offered us, playing some new psychedelic clubs — cause psychedelic was all the rage then see, so we went to Sweden without any numbers whatsoever except 'The Famous Dog' which was the only number we could manage to do live off the album. So we just did two hours of freaking out jamming every night! The band's other lead guitarist, Brian Godding added, 'The big [illegible] thing is it just happened there and they thought that anyone who was English especially anyone in a group [illegible] So we could get away with it but we learnt a lot about ourselves [illegible] that there was a lot to be done [illegible]

[illegible]

If you can imagine, Jim carried on, we were a straight pop band before we made the album, we enjoyed being a rock band too; everyone had a nice [illegible] and enjoyed themselves, right? Everyone drew their [illegible] out of their [illegible] (The pub in South Molton Street where we [illegible]) — here I [illegible] and nodded in general agreement. When we came back from France we were a little bit out of our depth, everyone expected us to do an album which was all like a long period of rehearsal and that was that. Anyway, when we came back from Sweden we'd learnt [illegible] thing and that was how to play really well together just [illegible] a blow. Then Pol (Palmer) now left to be replaced by ex Ferris Wheel [illegible] Barry [illegible] joined us and we learnt quite a lot of new things, he could play a lot of different instruments, whilst [illegible] Because we couldn't [illegible] Brian [illegible] [illegible] phase [illegible]

I want [illegible] about [illegible]

Giorgio Gomelsky [illegible] has been [illegible] this part of the scenario for he has a reputation for working very hard behind bands [illegible] artist, who also has been more than instrumental in the success of Brian Auger and Julie Driscoll. Jim explained, 'Giorgio is a really beautiful guy, he has some really beautiful ideas but sometimes they get the better of him and he starts to dominate. That happens with us, he knew what he wanted us to be, in a way he must have seen, though I hadn't seen, what we were capable of doing and he wanted to see it done. Sometimes he [illegible] completely dominated us and we became a bit [illegible] about it all. But now that's all straightened out and at the moment and [illegible] when we were making the second album, our relationship with him has been great.'

The second album [illegible] contains many numbers that a group of [illegible] and [illegible] of them we [illegible] really doing on stage and Jim [illegible] 'Kiss of Confusion' [illegible] song even though [illegible] magic have made a [illegible] Top Pops [illegible]

[illegible] Actually, said Jim, Giorgio wanted [illegible] that 'Kiss of Confusion' number. Just above my hobby horse [illegible] though we really didn't want to do that we recorded it anyway. It would have been [illegible] probably would have sounded better. 'Kiss of Confusion' was actually written the day before the session. We put down the backing track and then Brian had to go home and write the words for it and when it came to recording them on tape even he didn't know them properly. [illegible] the rest of the 'Big [illegible]' [illegible] were promised [illegible] and it turned out that the [illegible] personal manager [illegible] much of his charges.

[illegible]

And it's [illegible] for us that they have [illegible] despite the lack of [illegible] [illegible] 'Kiss of Confusion' [illegible] sympathy that can only result when two [illegible]

[illegible]

[illegible] you [illegible]

[illegible]

[illegible] The British [illegible] best single [illegible] Fleet [illegible]

[illegible]

[illegible] of life [illegible] [illegible] We [illegible]

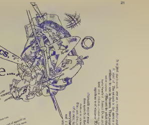
[illegible] from the [illegible] [illegible]

[illegible] like a [illegible] [illegible]

[illegible] P B Studio

... these speechless MUSICS,

a PURPLE newsservice ...



I think [illegible] of science fiction [illegible] is that there is no past. It's all future. [illegible] science fiction tallys with the way people look at most their lives today. I mean, look at most [illegible] they have too plenty [illegible] the past they are not [illegible] declared a moratorium on the past [illegible] people who have only the fashion [illegible] One is constantly meeting people — who have changed their life styles [illegible] of their own parents — who have [illegible] way have transformed since their childhood in every possible way [illegible] formed themselves. It is rather like Los Angeles where people can assume any role they like and can be convincing in that role — I think this is probably true of Europe as a whole — that it is coming here as well. And when it does that is going to be the most stupendous renaissance. I see the year 2000 [illegible]

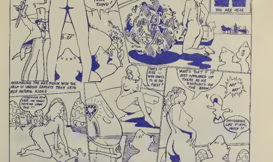
A hundred years ago [illegible] one has the impression that people had [illegible] a clear distinction between the outer world of work and of agreements [illegible] social relationships — which was real and the inner world of their own minds and days [illegible] which was the world of fiction [illegible] Fiction on the one hand reality on the other. This seems to be ended. And [illegible] fiction has encapsulated [illegible] them in fictional form [illegible] whole situation has changed and been reversed. The exterior [illegible] of the late 60's and the early 70's [illegible] one created by advertising, mass merchandising [illegible] conducted in a d v e r t i s i n g [illegible] Science [illegible] of fiction — there are thousands [illegible] thousands of scientific journals [illegible] the psychological sciences [illegible] the social sciences. [illegible] it's material they are

I'm not [illegible] automobiles. It is just that it struck me as a metaphor and a key experience that no one had ever looked at. The attitude to the motor car accident [illegible] Victorian attitude to sex in dreams. That people all assumed an attitude [illegible] different to what they really felt. Take the deaths of people like Jayne Mansfield, James Dean and so on — even Kennedy's death which was a kind of [illegible] The role of the car seemed to be a key to the significance of whatever HAD HAPPENED

IT IS THE MOST dramatic experience that anyone will ever go through in their whole lives apart from their own deaths, simply because one is [illegible] Even sexual experience is muffled by a whole overlay of conceptualisation, fashion, chit chat and everything else. The AUTOMOBILE accident is real. It is an experience of a kind that you are not likely to get in any other area. It is a massive collision of the c e n t r a l

[illegible]

[illegible]


TRUDY
PART 4
BY PHIL HOMES
ASSEMBLING THE AUTO-BRAIN WITH THE HELP OF VARIOUS EXPERTS TRUDY GETS HER NATURAL KICKS
CAREFULLY NOW LADS OUR MINDS DEPEND UPON THIS !!
SHOW YOUR THING!
LATER—
I THINK IT'S ALL HERE GENTLEMEN IF YOU WILL GIVE ME A HAND !?
THAT'S IT BOYS — WHO WANTS TO BE THE FIRST?
WHAT'S THAT ?! IT JUST APPEARED UP THERE AS WE SWITCHED ON THE BRAIN!
YOU ARE HERE
ARF ARF
INDIGENOUS LIFE FORM, MISSY !!
(CONTINUED)

LONDON DAY BY DAY

SUNDAY JULY 20

[illegible]

MONDAY JULY 21

[illegible]

[illegible] Arts Cinema 2/6.

MONDAY JULY 28

[illegible]

TUESDAY JULY 29

[illegible]

WEDNESDAY JULY 30

[illegible]

OZ ZZZZZ

MOON SHOT SPECIAL

Yes 8th new printer

[illegible] Underground.

What [illegible] Squat, The [illegible] says.

[illegible]

[illegible]

[illegible]

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COUNTRY day by day

SUNDAY JULY 20

[illegible]

THURSDAY JULY 24

[illegible]

WHAT WILL (MAY) HAPPEN

WEDNESDAY JULY 23

[illegible]

THURSDAY JULY 24

[illegible]

HAPPY BIRTHDAY CHARLOTTE

[illegible]

FRIDAY JULY 25

[illegible]

SATURDAY JULY 26

[illegible]

SUNDAY JULY 27

[illegible]

[illegible]

SUNDAY AUG 3

[illegible]

I am beginning to wonder [illegible] the future is going to exist anymore. [illegible] — by that I mean science fiction writers think that science fiction embraces the [illegible] of the future and [illegible] takes [illegible] traditional novel which [illegible] the past and [illegible] of past years and future. But I do think that [illegible] the year 2001 if not sooner the past will disappear and that the [illegible] People will be living only in the present and they will not be at all [illegible] the future. The possibility of maximising our own pleasure — our own intelligence [illegible] be so great given the world wide application of computer systems [illegible] and the enormous possibilities [illegible] the present will be so rich. One will be able to [illegible] a matter of only a few hours completely switch one's life and [illegible] from level to level. The future will [illegible] One will be able to lead a completely quantified life. The present will [illegible] its own limitless future like a child going into an amusement arcade [illegible] what will [illegible] do and where will I play in five minutes? He is merely [illegible] of alternatives. Life is like that.

[illegible]

free

[illegible]

[illegible]

[illegible]

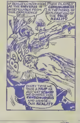
[illegible]

[illegible]

[illegible]

[illegible]

[illegible]


IF REALITY, CONSIDERED AS THE UNIVERSE IS INSEPERABLE FROM OUR EXPERIENCE OF IT
THEN PLAINLY CONSCIOUSNESS IS THE MEANS OF EXPLORATION OF THE TRUE REALITY
BOFF!
EVERY TIME WE TAKE A TRIP OR JUST GET STONED WE CHANGE OUR CONSCIOUSNESS AND HENCE— OUR REALITY

[illegible]

LONDON NON STOP

[illegible]

[illegible]

[illegible]

POETRY [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

SATURDAY JULY 26

[illegible]

THURSDAY JULY 31

[illegible]

SATURDAY AUG 2

[illegible]

SUNDAY AUG 3

[illegible]

COUNTRY non stop

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

free

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

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FARX

Northcote Arms, [illegible]
[illegible]

[illegible] July 20 CHICKEN SHACK
[illegible] July 27 GROUNDHOGS
[illegible] Aug 3 MISUNDERSTOOD

DJ Andy Dunkley
Aphrodite's Rainbow Light Show

THE RESURRECTION CLUB

The [illegible] Pub, East Barnet Road, N
[illegible]
[illegible] High Barnet
[illegible]

Mon July 21 MISUNDERSTOOD
Mon July 28 JOHN DUMMER
BLUES BAND
Mon Aug 4 BLOSSOM TOES
[illegible] Light Show
[illegible]

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adm 10/

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pm to 2am
adm 10/

Sat. August 9th
The Deviants
adm 10

Wednesday July 23rd to Thursday July 24th we present
BRIDGET ST JOHN plus local poets.

(Weds 2) Thurs 4/-) 7.30 to midnight.
Write or telephone for more information.

Thankyou Thankyou Thankyou Glass Menagerie for being [illegible] at Preston.

Love to Linda and everyone at Black Hill for being the best agency in the world.

[illegible] to Gordon Smith for Saturday July 5 at the Village

BETWEEN 10.15 & 2.30
THURSDAY – SUNDAY

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Quintessence
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LIGHTS BY THE
INSANITY MACHINEZ
+ BLACK SUN
JEFF DEXTER

KAFKA
at the
ROUNDHOUSE
METAMORPHOSIS
and
In The Penal Colony

staged by BERKOFF

staged by BERKOFF

Observer [illegible]
Times [illegible]
Guardian [illegible]

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[illegible]
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TIME OUT
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cinema, classic cinemas, cartoon/film theatre, theatre ballet, puppets, black arts, paintings, [illegible] features, [illegible], concerts, demos/meetings, books, eating, late food

late night films, cinema clubs, theatre clubs & groups, poetry, exhibitions, records, radio, tv, talk, jazz, electronic music, folk, children's events, shops

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adoption contraception drugs
educational problems
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marriage pregnancy testing
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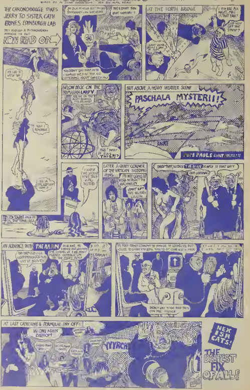
THE ADVENTURES OF JERRY CORNELIUS THE ENGLISH ASSASSIN PART 4

WORDS BY M JOHN HARRISON PIX BY MAL DEAN


THE CHRONOBULGE TAKES JERRY TO SISTER CATHERINES EDINBURGH LAB
THEY PERFORM A TECHNOLOGICAL MIRACLE ON TWO
NOW READ ON
YES & DIDN'T THEN WHAT HAPPENED?
YOU DIDN'T SAY THAT ON 58 I SUPPOSE WE'D BETTER DO SOMETHING ABOUT SHAKEY MO
AT THE FORTH BRIDGE
I BIN ERE ALL NIGHT, MAC IS THAT FAIR?
DID YOU GET THE STUFF?
CANT THINK WHAT I SAW IN HIM
I'D LIKE TO WITLIP THAT
NOW I REMEMBER
TO A FALLOPIAN WOMB
BELOW DECK ON THE TRIMARAN LADY V
ARE WE ON THE RIGHT BEARING MISS BRAMBER?
WHAT THE ELLS THIS?!?
BUT ABOVE A HEAVY WEATHER SCENE
PASCHALA MYSTERII!
POPE PAULS SAINT POLICE!!
I KNEW WE SHOULD HAVE TRIED JUNG INSTEAD
OH SHIT! BACK IN THE TIME SEA
LATER A QUIET CORNER OF THE VATICAN BREEDING PENS
ITS NOT GOING TO WORK WITHOUT THE MACHINERY
SHUT UP! THE VECTORS COMIN
DROP THAT, SUCKER THE MAN IS WISE TO THAT SHIT
WHY CARDINAL!
AN AUDIENCE WITH THE MAN
MY DIRTY OLD UGS GOOD ENOUGH FOR YOU ISNT IT BESSY?
ONE HAS TO STRIVE FOR HARMONY MR CORNELIUS I'VE NOTHING AGAINST CATHOLICISM IN THE FIRST PLACE
DAMN!
THE HOLY FATHER COULDNT BE WITH US MR CORNELIUS BUT I'D LIKE TO SHOW YOU SOME RESULTS OF OUR WORK
DON'T LAY YOUR BAD TRIPS ON ME BISHOP
AT LAST CATHERINE'S FORMULAE PAY OFF!
WRONG AGAIN BISHOP!
CHRIST!
YYYRCH!
NEX ISH CATS!
THE DEEPEST FIX OF ALL!

THE FUTURE IS PROBABLY GOING TO BE SOMETHING LIKE LAS VEGAS for example that is already coming to some extent. And therefore one is going to need [illegible] that is that it [illegible] what we need now is a social philosophy for the [illegible] a goods for the year [illegible] A LITERARY tradition which is capable of making sense of [illegible] In the visual arts This has already been done, look at the pop painters who discovered the beauty and the impotence of the iconography [illegible] life FROM [illegible] RADIATOR grills Not just the world of these objects but the way in which these objects interact with our own personalities Our own movements through time and space They have discovered the [illegible] of the present and they have gone completely away from the other [illegible] tendency for example to put [illegible] tables to [illegible] objects within the [illegible] space of painting whatever the particular figurative [illegible] the pop painters discovered a completely new vocabulary that was really relevant to people that made sense of people's lives

AS EACH

gesture and movement becomes more significant [illegible] crossing [illegible] Was a whole novel, I think he has isolated [illegible] describing mid-twentieth century. His THE [illegible] the [illegible] son & the invisible society of drug addicts the hinterland of empty [illegible] and amusement arcades.

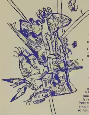
His image of the city as a kind of [illegible]

PARANOIA

These metaphors that he has chosen and also the [illegible] metaphors he uses [illegible] science fiction and mythology [illegible] over the sexual perversions dressed up in the [illegible] science fiction of the [illegible] Suggest type these sort of images that he has picked seem to me to be marvellous [illegible] they are perfect devices for making sense of mid twentieth century life. He has been able to [illegible] these [illegible] with his [illegible] imagination and verbal skill.

I do not think that the writer is going to be able to [illegible] on the materials of his own imagination. I think that he has got to adapt and take the materials of his fiction from the world around him in the same way as the pop painters have done. The writer simply is more analytic. He is going to be more of [illegible] manipulator rather than an inventor. The writer cannot compete with the world of the media [illegible] enormous fictions of a rate of authority and conviction that no writer can match.

ONE'S OWN STATE OF mind is the only reality one knows. One's moving through a landscape entirely composed of fictions and our own minds the products of our bodies [illegible] of our own senses, is the only reality. Given this position one's own personality becomes the yardstick by which one constructs measuring rods and constructs the architecture of any kind of possibility within ordinary life or within the novel or [illegible] One's own responses.



PURPLE dreams

The [illegible] and its gravity are believed [illegible] the [illegible]

everything a [illegible] is such that her legend is only [illegible]

co-opting media lies <tim leary to govern california shock!>

Timothy Leary, the High Priest of the Aquarian Age, [illegible] the highest office in the land [illegible] the Governorship of the Imperial State of California. △▽ My purpose [illegible] Speaking [illegible] in the Berkeley Hills [illegible] that this is not designed for young people for [illegible] they're happy ▽△ [illegible] over the flatlands below. Leary [illegible] on Reagan and Jesse Unruh [illegible] △▽ Fresh from a two month retreat in [illegible] in the High Desert [illegible] the People's Park will be given [illegible] and the police [illegible] △▽ [illegible] campaign. Leary, a native of California for 13 years [illegible] △▽ [illegible] the highest [illegible] in the State. My politics will [illegible]

Leary would [illegible] of the [illegible] △▽ [illegible] Fernando [illegible] program [illegible] for smuggling [illegible] Mexico. Leary [illegible] ▽△ [illegible] High Priest would have [illegible] had [illegible] ▽△ [illegible] Leary [illegible] △▽ [illegible] young people [illegible] We took a heavy drug [illegible] own reality. If you [illegible] you are going to lose— [illegible]

The [illegible] Los Angeles has [illegible] the Democratic primary [illegible] the young [illegible] △▽ With the [illegible] Leary is going to campaign throughout the State by holding [illegible] throughout the Golden Land. The [illegible] will begin in a few weeks in Los Angeles, San Francisco [illegible] ▽△ [illegible] △▽ [illegible] Leary called the [illegible] ▽△ [illegible] the People's Park. His solution seems to be [illegible] △▽ [illegible] Leary [illegible] △▽ Of the [illegible] People shouldn't do things they don't want to do. If you [illegible] you'd better know [illegible]

Art Johnston
Berkeley Barb

leaving behind...

Carl Weissner: DEMOLITION PLAN 23 [POSTSCRIPT TO THE MANIFESTO OF THE [illegible] GENERATION]

a l oside sequel to any kind [illegible] against your ol [illegible] (Claude Pélieu)

to watch the [illegible] of City [illegible] cut with Manifesto For The [illegible] PAN [illegible] 1966 [illegible] by [illegible] Weissner language must fuel [illegible] ING [illegible] BLACK PLANET [illegible] SANG DES [illegible]

[illegible] or see nothing? [illegible] [books covered in fluorescent [illegible]] [illegible]

marched down to grope you already? [illegible] the book and the pants is the same (word border [illegible] at grey electric mist) [illegible] Lorenzo City Djabel Attar [illegible] when that number comes over the car radio I give a dead's stream formalism [illegible] were two [illegible] stationed in the [illegible] to catch guys [illegible] that [illegible] I shall [illegible] the Dream? the old [illegible] hunger?

[illegible] jackingoff under 23? [illegible] see right up there are me? [illegible] [illegible] couldn't even fly to Mürzal for lunch [illegible] a meal great with rain and [illegible] invisible breath of dead [illegible] [illegible] congealing sperm [illegible] & [illegible] lips squirting nostalgia

blood ash explodes in a skull [illegible] chemical stained a nefarious mind ("couldn't reach data washed out of town") [illegible] in white space the City of Blood [illegible] hunched in yellow curtains [illegible] that

[illegible] up the wind [illegible] hair & indigo [illegible] somebody stepped [illegible] oxygen [illegible] boy I thought [illegible] the Utrecht [illegible] (dark against the face mirrored [illegible] [illegible] grey dusk [illegible] a rotting bride between the legs [illegible] his empty Vienna [illegible]

[illegible] in Madrid watching Joe Gaiger in a bullcage of [illegible] the [illegible] of [illegible] THE SEPTIC CRACK [illegible] fishings of GIRLS [illegible] old men pushed further into apathy, death [illegible] photographs littered the square [illegible] wrapped up with brown paper

Basel Infirmary [illegible] scars [illegible] word. These are a few quotations but it goes on for several pages [illegible] & blues, a rusty leg over Tibetan [illegible] rows of shattered limbs [illegible] Parade have you got your tickets for the [illegible] wind?

where landscape of old film stars [illegible] with semen & sickness [illegible] parish shots ignite Artery Canal [illegible] laughter floating the [illegible] of the moon [illegible] the shaven Public Eye [illegible] photographs

[illegible] primrose smell of gas [illegible] whiff of V[illegible] mature [illegible] with [illegible] & dental [illegible] heads draped in blue [illegible] you can take your [illegible] Grease Growers to [illegible] we don't want these you blah gods who meditate cynically stupid moves on the [illegible] of [illegible] Image Officers [illegible] that's what has kept the [illegible] thousand years and now [illegible] you [illegible]

[illegible] more [illegible] Bengal [illegible] you [illegible] the [illegible] of [illegible] active shit, manipulators of [illegible] the suppurating glass of your [illegible] will screw itself up your stereophonic time, dead fingers will screw the soft telephones of murder into your fertilized flesh—

no. the sound of words can only freeze [illegible] but this [illegible] sun will sail into the dandruff of your patent-leather skulls the [illegible] crash of your [illegible] would the vacuum of your [illegible] veins

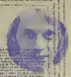
DEMOLITION PLAN 23 — teenage gorillas are raising your territory — they have burned down the image of your Dream Girl from [illegible] Bay to [illegible] — and now by god we will show you just how ugly the Ugly American can be when the Gideon Bible blows up in his face and the KY runs amok in the [illegible] — (texture of light [illegible] in the [illegible] windows of the Great [illegible] the Ugly German when he sees his pet [illegible] International [illegible] the Nazi [illegible] AGAINST THE WALL MOTHERFUCKERS!———

[illegible] technical pricks [illegible] Your Master's Voice [illegible] & unfundable. WE'LL RIM YOU THROUGH THE MAINLINE WITH PHRASONIC [illegible] ALL THE FEAR & HATE IMAGES OF THE GREY GENERATION WILL COME LOOSE — THE CRAP GAME HAS GONE FAR ENOUGH — [illegible] RIGGED ENGRAMS & SCRAM — TAKE IT ALL OUT & HIT THE ROAD — A TRAVES DE TODOS SUS CIELOS Y EN LA ESCRITURA SILENCIOSA DE SU FIN LATENTE ARENA Y SANGRE MUERTO YA REVENTADO

Poems: La [illegible] Gras [illegible]
William Burroughs
Claude Pélieu
& Carl Weissner

to be published by La Soirée [illegible]

[illegible] from a girls' school [illegible] mainly because [illegible] through and over the [illegible] Sex in boarding schools [illegible] [illegible] → Oh pray for us baby I'm coming [illegible]



LOVE FLOODS all over — a Sonce 1501 marked 17 73 DA driven by the most beautiful woman in the world (Romke) spreads the word of beauty thru the streets of Amsterdam where the police beats up people (as usual in this world) while I have a talk about flowers with my florist — every week he comes up with a new kind of flower he's never seen before in his 30 years of business this one comes from Egypt he says while his wife asks him 'and what is the name of the other flower you brought us you only just the one bunch for me!' — while an older gentleman snaps up the thread of joy by explaining how an Indonesian told him that in his country such told him that in his country orchids grew in the wild! He sums up his amazement and we look at each other JOY IS ETERNAL AND NOW

I haven't written to you for you since I'm not a journalist but a writer, and my [illegible] readers better than the New York Outlined Skyline: I've been to these small [illegible] and been [illegible] in different cultures. Through Los Angeles I travel in the mind with Ellen Williams (how beautiful her writing is!), Denny Norman, Peter Wieard and I finally started the book in English repeating to myself the same words over and over [illegible] (first) brainwashing. Every [illegible] FAIROUZ singing YA LA LALA (Egyptian record LPZ [illegible] Fairouz [illegible]) into your [illegible] while I read the Alpert-story in THE [illegible] SON SUPPLEMENT (April 25) [illegible] Leary. Every person you meet (between the lines of a letter, in the street, on the telephone) [illegible] do it. If we all do what we MOST like to do (but are often too ashamed of) LOVE — and with [illegible] ANTI by throwing off guards. I get them too, you know — and Pete Steenes short poems will forever be carved upon your memory. DON'T TELL ME ABOUT YOUR ORGASM I'LL SHOW YOU MINE! — the flower I brought home will open up [illegible] people will have their minds blown if they're ready for it. Come my way someone said to me one day and I'll bring you to the top. And I'll stick to my [illegible] forever [illegible] and smiling — and having my eyes grow older with younger and younger and newer experiences. Next week I'll have to address a meeting of the Amsterdam Medical Students Faculty Something where we got a two-day symposium TO LIVE WITH DEATH

That'll be a nice thing to do. Read [illegible] a Journal about Artistic Artists lecturing in the Sorbonne on the same eternally new subject. It is so wonderfully new. It'll be like the trip to end all trips and the beautiful cover has called QUESTION MARK! For You, *dear Reader of Mine*, to find out your own answer. Do you know what I prophesy? That people, the whole lonely world over will start communicating to each other looking through outside appearances (I'm a longhair and you're a policeman) what is happening, what has been happening, and what will be happening as long as humanity lives: [illegible] the dreams, and the visions, the fantasies and the imaginative explosions of discovery! People will fall into each other's arms (city, village, hamlet, [illegible]) glad to discover the other one TOO — as [illegible] themselves — and [illegible] our former appearances, and masks and button games JOHN WILCOCK TAKES TRIPS. Oh yes, and I still [illegible] and discover another great poet, Chinese New Yorker WALASSE TING [illegible] works in a dutch translation and flying dutchmen will come with me and know forever:

I cry for all
Only man with [illegible] I take
you with me

We go together
Bad [illegible] and white skeleton

VINKENOOG

BRAINWASHWATER I [illegible] these contemporary [illegible] I do some of my thinking [illegible] directed against you [illegible] way through a number of [illegible] weeks of [illegible] through. I'm glad I [illegible] eye, but it's there alright. I just [illegible] the completed fragments of the jigsaw puzzle [illegible] about the FULLNESS OF THE VOID but get one piece wrong for yourself [illegible] happen in a dream [illegible] the time to grow thru [illegible] age 2 3 5 8 13 — and [illegible] you it's all right. The funny thing is that everything comes out [illegible] absolute (absolute) [illegible] I'm preparing [illegible] His next fantasy is a trip from Stonehenge to the Pyramids I guess before the year 2001 and his film will be there [illegible] summer solstice. Just ask your [illegible] before the earth gets [illegible] I'm preparing [illegible] Subject FLYING DUTCHMAN Special Effects and Copyright GOD. My word [illegible] Hope, I [illegible] STORMS AHEAD. Everyone will be [illegible] take it easy but take it [illegible] yourself anywhere [illegible] Process is the PURIFICATION there is not enough of that in the [illegible] Peace. I love health [illegible] smiling [illegible] next to you [illegible] start swimming ALL THE WAY TOTAL SURRENDER THAT'S WHERE IT'S AT [illegible] A jet [illegible] by passengers [illegible] NEXT TO NOTHING you don't know yourself but have you read IT Angel (A Canadian Cat on the Road Sometimes Crossing My Path) [illegible] Global Evolution of Love [illegible] happy surprises he wrote [illegible] more and more unable to [illegible] YOU [illegible] to let them know I'll be coming SOON [illegible] but BE — to see them in the United States [illegible] GOT to think about [illegible] which will liberate me from some money [illegible] Writing is my living I'm glad to say [illegible] Kesey of Henry Miller a QQ (Quotable Quote) TO KNOW PEACE MAN HAS TO EXPERIENCE CONFLICT. HE HAS TO GO THOUGH THE HEROIC STAGE BEFORE HE CAN ACT AS A SAGE. HE HAS TO BE A VICTIM OF HIS PASSIONS BEFORE HE CAN RISE ABOVE THEM.

In my book WIJ HELDEN (19[illegible] I was [illegible] and so much older then!) I dealt with all kinds of issues and then I fell into real life ones [illegible] which I dealt with in my book HOOGSEIZOEN (High Season 1962) and then one day there was nothing more to deal with but myself and the book was REVELATORY since I lived it and it got the title of LIEFDE (Love) showing Romke and Me [illegible] the handkerchief away I held [illegible] and we both laugh our heads ON AND OFF AND ON AND OFF right through all Revelations so on my last but one book (WEERGALOOS) [Peerless, 1969) (only [illegible] pages full of words and other bodies) we are both leaning out to you. Feel us. Hear us. Touch us. This is you [illegible] imagination allows. Thru you I got the story. There are [illegible] behind [illegible] QQ TOMMY WHO. A masterpiece [illegible] the new WHO Opera on a double record [illegible] with the buffalo eyes, ready for all three [illegible] (Some people get more out of three trips than others out of 300 — it all depends on who you are [illegible] like the Indian saint who asked Alpert for some medicine: got three trips AND NEVER BLINKED ONCE during the next 24 hours)

I'm not that [illegible] (or 'near') [illegible] I'm nowhere. [illegible] But there is Light falling on my Path and it says that before the eye can see it has to be incapable of tears. And reckon I still cry. My heart out. Are you? Why? Or better: How come? [illegible] my love, there is nothing to cry for. [illegible] a weekly asked me to cover [illegible] months, by an [illegible] for one day — out of two weeks — the 5 judges [illegible] with 2 psychiatrists, [illegible] cops, students, etc. The entire thing made me go to bed with him every day (I commuted to Utrecht those weeks, and all the papers were full of IT and everybody was discussing IT — AND NO-ONE KNEW BUT HIM and once in a while I got a glimpse of the truth and) and he was with me in all my dreams, taking your place, [illegible] filling your papers with gaudy [illegible] and I woke up with him the dawn of magic, and he [illegible] and there was no-one to judge him as they gave him perpetual perpetual perpetual perpetual perpetual AND EVERYONE WILL BE SAVED EVERYONE OF US and so it came out in the form of a letter, 2000 words, and the latter [illegible] by the establishment-weekly (Elsevier, 300 000 readers) but got printed by a students' magazine (Propria Cures, 12,000 readers). And he tried to commit suicide by taking a number of sleeping pills [illegible] day after day after day after day after day — but he DID [illegible] the letter and he knows now he's holy and holy and holy and holy — 'who knows what's happening in the [illegible] perpetually?' That's what the psychiatrist [illegible] which I [illegible] my letter, [illegible] after all to HIM [illegible] I don't know. I really don't know. But I [illegible] to find out. I'll find out, but I don't know yet what it means to fuck the holy [illegible] stabbed to death. I really don't know but we've got to find out wherever it takes us, serendipity after all might include even the [illegible] trip before you're FREE: a foretaste of REALITY. Flashes. A dog barking and Birgitte in Paris on a sunny roof [illegible] building — [illegible] the world saying the word not saying anything but listening and smiling all hands and feet and belly and breasts alike with [illegible] to whom we owe daylight. Father-mother-daughter-son. In the name of conscience. Love Simon Vinkenoog.

→ I'm coming... wait for me ee......

[illegible] My love to everyone [illegible]

SPOON it